

JOHN COLTRANE

Improvised Saxophone Solos

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JOHN COLTRANE

John Coltrane was born in 1926 in Hamlet, North Carolina. In 1943 he moved to Philadelphia, where he began to seriously study music. There he played with other young musicians like Jimmy Heath and Benny Golson, as well as with older, more experienced local musicians. Coltrane honed his technical skills while playing in lounge groups and a Navy dance band, then began working with various rhythm and blues bands like Joe Webb, King Kolax, and Eddie "Cleanhead" Vinson. He next worked in Dizzy Gillespie's big band and small group and with Earl Bostic and Johnny Hodges. During this period he gradually moved from alto to tenor sax, which became his major instrument.

In 1955 Coltrane joined the Miles Davis Quintet with Red Garland on piano, Paul Chambers on bass, and "Philly Joe" Jones on drums, all superb, sensitive musicians. This association became one of the most popular and influential jazz groups of the fifties and did much to increase Coltrane's opportunities for exposure and development. During this time he recorded with the Quintet and also appeared as a sideman on numerous albums with other leaders, including *Whims of Chambers*/Paul Chambers. Recorded on September 21, 1956, this album contains two of Coltrane's earliest recorded compositions, *Nita* (named for his wife) and *Just for the Love*.

After leaving Davis in the fall of 1956, Coltrane brought his personal problems, alcohol and drugs, under control. He now began to carefully structure his daily practice sessions, focusing on achieving technical command of his instrument. His wife accompanied him to clubs and recorded his performances so he could later listen to the tapes and analyze his playing.

Coltrane joined Thelonious Monk for a six month sojourn at the Five Spot in New York City in the summer of 1957. This now-legendary engagement gave him the opportunity to experiment with his increasing technical facility and to expand his rhythmic and harmonic concepts, spurred on by Monk's unconventional style and by the dynamic and creative support provided by drummer Shadow Wilson and bassist Wilbur Ware.

During 1957 Coltrane recorded his first album as leader, *Coltrane*, and also produced his most famous album from this early period, *Blue Train*.

Recorded on September 15, almost a year after *Whims of Chambers*, *Blue Train* contains four Coltrane compositions, *Blue Train*, *Moment's Notice*, *Locomotion*, and *Lazy Bird*.

Coltrane returned to the Miles Davis group in December 1957, but left in 1960 to form his own quartet and to pursue new musical directions. Known as an innovator, he continued to extend musical horizons until his death in 1967.

INTRODUCTION

This book provides an opportunity to study the music of one of the most gifted musical creators of our time, John Coltrane. It focuses on two recordings: *Whims of Chambers*, recorded in September 1956, and *Blue Train*, recorded a year later in September 1957. At the time of these recordings, Coltrane was pushing forward, on his way toward breaking with the bop tradition, seeking new areas of exploration.

In the 1950s, jazz progressed through a period referred to by jazz historians as hard bop, post bop, or post bebop. Hard bop was an extension of the bebop music created in the 1940s. Some of the compositions written in the hard bop period borrowed ideas directly from bebop. Donald Byrd's composition *Omicron*, for example, is based on the same chord progression found in Dizzy Gillespie's bebop classic *Woody 'n You*. Established forms such as the blues were not forgotten. See *Locomotion*, a blues with a bridge, and *Blue Train*. Hard bop soloing on the blues found the soloist going beyond previous blues concepts, expanding his ideas, thinking in terms of harmonic extensions, chord alterations, chord substitutions, passing chords, etc. Coltrane's famous *Blue Train* solo is a beautiful example of this type of expanded blues improvisation.

Many hard bop composers started moving away from familiar bebop chord progressions, taking their compositions in new and unusual harmonic directions. Fast tempos and lots of chordal movement combined with unusual chord progressions created compositions that presented new difficulties to the soloist. The days of the "easy changes to solo on" were definitely over. *Lazy Bird* and *Moment's Notice*, for example, with their rapid successions of unrelated, mostly unresolving II-V progressions, altering the normal function of the bebop II-V within the chord progression, posed new difficulties for the improviser. When playing on these fast moving, more complex progressions, the soloist would primarily use notes that fit with the sounds of the chords, establishing the chord progression rather than trying to experiment outside the chords.

THE TRANSCRIPTIONS

Standard music notation does not have the flexibility necessary to record the various and delicate inflections that identify an artist. I have tried to show some of the subtleties which mark John Coltrane's style, but it is impossible to notate his tone, the varying types of attacks he used, the subtle dynamic changes and accentuations, etc. These elements infuse Coltrane's music with his own personal vitality, and an appreciation of their importance is vital to an understanding of his music. Listening to the recordings from which this music was transcribed is therefore an important part in any exploration of the music.

In these introductory notes I will explain the notation used in this book and present a few interesting facets of Coltrane's playing. I hope examination of these points will stimulate further investigation of John Coltrane's music.

REFERENCE AIDS

- Ⓐ first complete measure of the melody
- Ⓐ repeat of Ⓐ with variations
- Ⓑ first measure of the bridge, either in the melody section or in each improvised chorus
- ①; ② first measure of a chorus of a solo



measure numbers in the Tenor Solo choruses

LINE DIRECTION

- ⌈ Used to indicate a musical thought, a phrase, a pause within the line, or to outline a bebop figure, etc. An aid to help you see possible divisions or connections within this spontaneously created melodic material. The indicator is used subjectively; I am not attempting to show a definitive way to interpret Coltrane's music. The purpose of this mark is to get you thinking in terms of line direction: how is Coltrane building his melodic lines? where is he going? where did he come from? I want you to be conscious of the musical line as it develops. When the continuity of the thought or the expression of an idea as a whole seems most important to me, individual figures have not been marked; they are best understood as integral elements of the whole. However, in some cases I have indicated each bebop figure to draw your attention to the fact that the line is composed of such figures. The line takes on a different sound, depending on whether it is made up of bebop figures or of longer, smoother phrases. The following examples illustrate this difference.



MOMENT'S NOTICE
measures 1 & 2



MOMENT'S NOTICE
measures 5 & 6


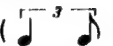
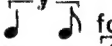








MOMENT'S NOTICE
measures 39 & 40

The downstem notes are Coltrane's; they are bebop figures which form the line. The added upstem notes show one way Coltrane could have connected the figures to form longer, more continuous lines.

One approach I have found stimulating and helpful in understanding and appreciating an artist: after listening to a recorded solo several times, sing through the solo (reading the transcription) while trying to reconstruct the artist's line direction from what you remember of the recording. Then listen to how the artist phrases the solo and compare his phrasing to yours. See if you don't hear him direct at least some of his lines differently.

RHYTHMICAL NOTATION

 indicates a triplet feeling (). It is occasionally notated as  for reading and interpretative ease when there are triplets within the line; as  when the first note is short or as  when both notes are short.  or  implies straight eighth notes: see *Blue Train* measure 32, for example.

 or .

is never used to represent "swing feeling." It is used in passages where the sixteenth note unit is definitely felt: see *Blue Train* measure 56. It is also used to represent an exaggerated triplet feeling: see *Blue Train* measures 2, 6, and 10 of the fifth Trombone chorus.

ARTICULATION

When consecutive notes are shown with no individual articulation indications, some type of attack is used to produce each note.

The first note of each group of notes under a slur is likewise produced by some type of attack. Due to the subtlety of many of the attacks, it is impossible to notate exactly how the tongue is being used or precisely what degree of attack is employed.



Slur notation is used to indicate slurs (connected notes) or a definite slurred feeling. Using slurs to also indicate phrasing would make the music look too complicated and confusing. So don't be misled by what appear to be successive short, choppy groups of notes. Listen to the recordings. The articulations of note groupings within the line—the nuances which give the line its direction—are vitally important for a thorough understanding of the artist's music.



equivalent note value





shorter





long (usually implies some accentuation)



Two eighth notes with no articulation indications starting on a beat and followed by a rest are played with some kind of long - short (- .) triplet feeling.


 When written  the long - short triplet feeling is more pronounced.


 falling off (short fall)


 sliding (short slide) or cupping into


 bending within


 glissing into (individual notes not as important as the effect)

 sliding into (long slide); no divisions—a smooth slide

 implied note; swallowed, distorted, ghosted, etc.

 [small accent] emphasis, but less than a normal accent

 an anticipated feeling; rushing ahead, pushing ahead

 laying back, delaying an entrance

Additional indications will be defined as they are presented.

BASIC CHORD SYMBOLS

Gm7 C7

You will sometimes find two sets of chord symbols in the solos, one above the staff and one below. The chord symbols above the staff come directly from the structure of the composition and constitute the basic chord progression. In Coltrane's choruses the basic chord symbol notation does not show any natural upper extensions (9th, 11th, 13th) that come from the basic scales implied by the chord families.

CHORD FAMILY


major 6th or major 7th
dominant 7th
minor 6th or minor 7th

BASIC SCALE or MODE

major scale
mixolydian mode
dorian mode

G7b5

If alterations occur within the chord (b5, for example) they are indicated in the basic chord symbol.

 All accidentals that are not cancelled in the same measure are cancelled in the following measure.

(b) (#) Accidentals in parentheses are only occasionally used as a reminder that an accidental is good. Sometimes they are used to indicate a note foreign to the basic chord symbol (see *Just for the Love* measure 30).

ALTERNATE CHORD SYMBOLS

[Abm9]

The bracketed chord symbols below the staff in the improvisational choruses offer a different or alternate harmonic interpretation of the melodic line.

[Dm7 G7]

These chord symbols represent a way of relating Coltrane's melodic line to an alternate harmony. Their purpose is to encourage further investigation and analysis rather than to provide definitive harmonic interpretations. When a bracket does not appear to the right of the alternate chord symbol, the chord relates to the next alternate chord. An alternate chord progression is formed until a bracket appears to the right of a chord symbol; the harmonic thought of the line then returns to the basic chord progression.

INTERVALLIC INDICATIONS

Bb7
(9)

E7
[Am9]

Dm7 G7
[G7#5^(#11) G7]

A7
(13) (11) (9)
[Em9]

Coltrane uses upper extensions and alterations in many ways: to complement or alter the feeling of the basic chord, to progress from one chord to another, to connect one idea to the next idea, etc. Some of these upper extensions and alterations have been labeled below the staff so as to show the relationship of the melodic material to the basic chord progression. However, sometimes the melodic material seems to bear little or no relation to the basic chord symbol; an alternate chord symbol is then given to help in understanding the melodic movement. The alternate chord symbols contain the upper extensions or alterations found in the melodic line except in a few instances. (For example, see the use of the diminished-whole tone scale in the 9th and 10th measures of the out chorus of *Locomotion*.) In these cases, intervallic labels referring to the alternate chords appear below the staff. If a relationship between the alternate chord and the basic chord seems apparent, extensions or alterations to the basic chord, if labeled, will be found above the staff.

IMPROVISATIONAL TRAITS AND PATTERNS

Many artists use recognizable melodic or rhythmic patterns in their improvisations. An artist may employ a particular pattern during one period of his development, or a pattern may become an integral part of his improvisational language to be used by the artist throughout his career. If individually distinctive, such patterns can be a means of identifying the artist. Some patterns, however, are common to many artists, showing their awareness of the music around them. Some identifiable Coltrane traits which were part of his improvisational language at the time he recorded *Whims of Chambers* and *Blue Train* are noted below.

(#5)
[G7#5]

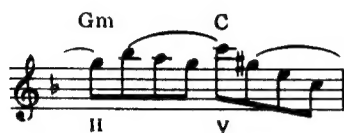
Notice Coltrane's preference for the augmented 5th (#5) in many of the dominant 7th settings. Throughout the solos the augmented 5th will either be marked as such or be indicated in the alternate chord symbol. See *Moment's Notice* measure 26; *Locomotion* measure 10, etc.



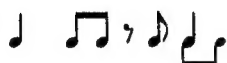
Measure 50 of *Nita* contains another Coltrane trait: the half step slide from note to note which is indicated by a straight line from note head to note head. See measure 17 of *Just for the Love* and other examples.



Coltrane expands the half step slide idea to include the minor 3rd interval and explores its use in various ways. Compare the following examples: *Blue Train*: measures 10 (3rd to 4th beat—from C to C), 41, 48, 54, 63, 72, and 77. *Moment's Notice*: measures 24, 28, 42, 46, 66, 88, and 104. Notice also that the 28th measure of each chorus (*Moment's Notice* measures 28, 66, and 104) contains the same melodic material throughout, as do measures 42 and 88.



Moment's Notice contains other favorite Coltrane patterns like his 8-note-II-V pattern in measure 30. This pattern also uses the augmented 5th. The same pattern (transposed) occurs in measures 60 and 98. Measures 54 and 106 contain essentially the same figure, but measure 92 is a little different. It starts on the 5th instead of the root of the II chord and causes Coltrane to end the pattern with a note that is not a member of the V chord. This last pattern is used in *Lazy Bird*, measure 4, except the seventh note of the pattern is held over into the next measure. Another variation of this pattern (starting on the 5th) can be found in measure 84 of *Blue Train*.



Measure 93 of *Moment's Notice* states this favorite rhythmic figure. Here and in measure 48 of *We Six* the figure ends on the 4th beat, but many times the last quarter note is replaced by two eighth notes (see *Lazy Bird* measures 25 and 41) which helps lead the rhythmic drive into the next measure. Notice also the figure's downward chord-like melodic form. In measure 11 of *Moment's Notice* it is interesting to note that the last eighth note of the figure is in the same harmonic relationship as the last eighth note in measure 92 (discussed earlier).

Measure 20 is also derived from the same rhythmic figure, as is the 42nd measure of the melody chorus of *Locomotion*. Further melodic variations within the pattern can also be found. For example: *Locomotion*, the 26th measure of the melody chorus, and measure 18 of the first Tenor chorus; *Lazy Bird* measure 74; *Nita* measures 1 and 31 (not chord-like).



I always associate this Coltrane pattern with the common Latin pattern:



because this Latin pattern clearly outlines the harmonic progression. Coltrane establishes this harmonic progression in measures 27 and 28 of *Locomotion*, preparing the way for the entrance of his pattern in measure 35. Notice that the pattern here leads directly into a pure dominant variation of the 8-note-II-V pattern which we encountered earlier. Again, the last note

of this pattern (not a member of the V chord) has the same harmonic relationship as the last note of measure 92 in *Moment's Notice*. This two measure pattern (measures 35 and 36 of *Locomotion*) can also be found in measures 43 and 44 of *Lazy Bird*. Measures 59-60 of *Lazy Bird* start the same way, but Coltrane chooses a slightly different route to get to F major. Measure 74 of *Locomotion* gets us back to thinking in terms of the basic one measure pattern. *Blue Train* also strongly hints at the pattern; measure 45 almost completes it as does measure 68, which then leads directly into the start of the figure again (transposed) in measure 69. Measure 81 also gives a strong hint of the pattern. It is interesting to note that measure 81 (the 9th measure of chorus [7]) and measure 69 (the 9th measure of chorus [6]) are both preceded by an Abm triad. *We Six* has a two measure variation of the basic pattern in measures 13 and 14. The melodic pattern is not apparent in measure 2 of *Omicron*, but the harmonic pattern is certainly there.

II	V
[V]

It's not always necessary to think in terms of both the II chord and the V chord when confronting a II-V progression. Measure 2 of *Nita* and measure 64 of *We Six*, for example, can be thought of as all V instead of II-V. Measure 78 of *Moment's Notice* can be alternatively analyzed as all C7 (V) while measure 80 can be thought of as all Bbm7 (II). The alternate C7 analysis is indicated under measure 78, but since the II-V progression is generally understood to be a dominant-oriented progression, I did not label all similar examples. See measure 84 of this same chorus. It can all be analyzed as A7: the F# is a b13, a tone common to Dm, where the progression is heading.

Compare measures 62 and 63 of *Moment's Notice* with measures 84 and 85. Coltrane could have played measures 61-63 as follows, with perfectly logical results:

measure 84 and the first half of measure 85 in place of measure 62 and the first half of measure 63

Of course he doesn't play it that way. He ends measure 61 on a C and starts measure 62 on the C an octave higher, and it isn't until he reaches the A or the G later in the measure that he starts to establish his line through the II-V-I in D minor. The interesting point is that Coltrane lingers two beats longer in what is essentially Eb major than the basic chord progression allows (the start of measure 62), but he is still able to get back to Dm by the 3rd beat of measure 63 through Em7 and A7 (or just A7) by displacing the harmonic rhythm of the basic chord progression by two beats.

Both *Moment's Notice* and *Nita* employ pedal point, a favorite Coltrane device.

Another interesting observation: in *Locomotion* Coltrane uses the same seven notes at the start of the 5th measure of the bridge in every chorus.

A few comments about Coltrane's famous *Blue Train* solo:

Perhaps the alternate analysis of measure 11 is too analytical. Coltrane is really just "dressing up" F major. This type of harmonic implication appears elsewhere but is usually not labeled. For example, see measures 15 and 51: the first two beats leading into the 3rd beat of measure 15, and the 3rd and 4th beats leading into measure 52. Both examples "dress up" F major in exactly the same way and carry harmonic implications. The first beat of the pattern is F major, the next two notes imply Gm7, and the following two notes imply G#dim7, which leads back to F major.

(m3) The Ab's in measures 7 and 9 come from the F blues scale. Coltrane's use of Ab and A \flat in measure 7 adds both a major and a minor feeling, a contrast he explores quite often in the choruses. (m3) has been used to indicate this minor for major substitution. Also, instead of a IV major, Coltrane sometimes substitutes a IV minor (see measures 18, 38, and 42, for example), or even a IVdim7 (see measures 26 and 30) to get back to the tonic from the end of the 2nd and/or 6th measures of a chorus.

I'm still a firm believer that jazz music can and should speak for itself; that too much analyzation can distort the meaning of this spontaneously created art form. I do believe, however, that different avenues of approach are necessary in order for different people to gain an understanding of this music. To that end, I've isolated a few links of John Coltrane's melodic chain, hoping to stimulate deeper appreciation of this historically important music.

Don Sickler

Trumpet: melody
Tenor: melody in octaves and background

Form: (AAB)

melody

8 12 2

improvised

last time: ends before break

chorus

8 12 2

$\bullet = \text{ca. } 224'$

Drum solo 7 break 5 Cmaj7 F#m7 B7 Emaj7

Am7 D7 Gmaj7 C#m7b5 F#7 Bmaj7 D7 Gmaj7 G7

Trumpet solo 5 Abmaj7* (D bass) (background) mf etc.

Trumpet break 2 1 Trumpet choruses 30 2 8 12 1 2 Guitar break 2 1 Guitar choruses 30

Tenor break G6 (b9) (9) Cmaj7 [Abm7 G7]

F#m7 (11) B7 Emaj7 Am7 D7 Gmaj7 C#m7b5 F#7 [B7] (13) (9) (13) (9) (13)

Bmaj7 D7 Gmaj7 G7 Cmaj7 F#m7 B7 Emaj7 [Db7] (5) (b9) (9)

Am7 D7 Gmaj7 C#m7b5 F#7 Bmaj7 D7 [Am9] 3 [F#11] 3 [B7]

Gmaj7 G7 Cmaj7 C#m7 F#7 Bm7 E7 [Am7 G7#5] [Bm7 E7(b9)]

* $A^b \text{maj7} \begin{smallmatrix} (\#11) \\ (\text{D bass}) \end{smallmatrix}$ is also a possible interpretation.

** two measure repeating pedal point figure (played in every chorus)

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Just for the Love

Trumpet: melody
Tenor: melody in octaves

Form: $\text{melody} \begin{array}{|c|} \hline 12 \\ \hline \end{array} \text{chorus} \begin{array}{|c|} \hline 12 \\ \hline \end{array}$
last time: ends in
4th measure of repeat

$\text{♩} = \text{ca. } 188$

JOHN COLTRANE

Chord symbols and musical markings include: Bbmaj7 , Gmaj7 , Abmaj7 , Dm7 , G7 , Cmaj7 , Cm7 , F7 , Bm7 , E7 , Am7 , $\text{D13}(\#11)$, Bbmaj7 , Gmaj7 , Abmaj7 , Dm7 , G7 , Cmaj7 , Cm7 , F7 , Bm7 , E7 , Am7 , D7 , Bm7 , E7 , Cm7 , F7 , Bbmaj7 , Gmaj7 , Abmaj7 , Gmaj7 , Dm7 , G7 , Cmaj7 , F7 , Bm7 , E7 , Am7 .

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22 D7 (13) Bm7 E7 Cm7 F7 Bbmaj7 [3] [Abmaj9]

(#5) [Am7] (b9)

26 Gmaj7 Abmaj7 Gmaj7 Dm7 G7 Cmaj7

(9) [Dm(maj7)]* (b9) (6)

30 Cm7 F7 Bm7 E7 Am7

(maj7) [Bbm7] 3 3

34 D7 Bm7 E7 Cm7 F7 Piano choruses Bbmaj7 [1] [Cm7]

(13) (#5)

11 12 2 Trumpet choruses 2 Guitar choruses 1 Bass chorus 1 Drum chorus

① Bbmaj7 Gmaj7 Abmaj7 Gmaj7 Dm7 G7

f

Cmaj7 Cm7 F7 Bm7 E7

Am7 D13(#11) Bm7 E7 Cm7 F7

① Bbmaj7 Gmaj7 Abmaj7 Gmaj7

Transcribed by Don Sickler
Edited by Bobby Porcelli

* Coltrane could have been thinking in terms of the upcoming Dm or possibly A (or maybe even C#m) going to Dm, which would be more consistent with the fragmented way I hear the line moving.

Trumpet: melody
Tenor: melody in unison, harmony, and melody in octaves

Form: **melody** 16 **chorus** 16

♩ = ca. 232

DONALD BYRD

ca. 232

DONALD BYRD

The musical score is written for a single melodic line in 4/4 time. It consists of ten staves of music. The first staff begins with a tempo marking of ca. 232 and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are placed above the staff, including Dm, A7, Gm, D7, F6, A7#5, Em7b5, and Fmaj7. Performance instructions like 'break', 'unison', 'harmony', 'octaves', 'fine', and '6 Trumpet choruses' are included. The score is divided into two main sections by a double bar line. The first section ends with a 'fine' marking. The second section begins with a '6 Trumpet choruses' marking. The score concludes with a final chord of Dm.

break

unison

harmony

octaves

unison

unison

harmony

2. (last time) F6

fine

6 Trumpet choruses

1

Tenor Solo†

Dm

Em7b5

A7

Dm

[Dm]

D7

Gm

Am7b5

D7

Gm

[D7]

Gm

C7

Fmaj7

Eb7

D7

Gm7

[F]

C7

F6

Em7b5

A7

2

Dm

Em7b5

A7

Dm

[Gm7]

C

F

[Dm]

* Melody (Trumpet):
(transposed 8va)

† "Straight ahead" 16 bar comping—free from the rhythmic and harmonic figures which accompany the melody.

**** Harmony note. Melody note: F**

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20 D7 Gm Am7^b5 (11) D7 (♯5) Gm

25 Gm7 C7 Fmaj7 Eb7 D7 Gm7

30 C7 (13) F6 Em7^b5 A7 Dm Em7^b5 A7

35 Dm D7 (m3) Gm Am7^b5 D7 Gm

40 Gm7 C7 Fmaj7 Eb7 D7

45 Gm7 C7 F6 Em7^b5 A7 Dm

50 Em7^b5 A7 Dm D7 Gm Am7^b5 D7

55 Gm Gm7 C7 Fmaj7 Eb7

60 D7 Gm7 C7 (11) (13) F6 Em7^b5 A7

Bass choruses Dm 15 3 more Bass choruses 6 Guitar choruses 3 Piano choruses 4 15

A7^b5 break D.S. al fine

unison harmony

* from the blues scale

Transcribed by Don Sickler
Edited by Bobby Porcelli

Omicron

Trumpet: melody (see page 20)
Tenor: background and melody in unison and harmony

intro and ending
8 | (extended)
melody
Form: (AABA)
chorus

DONALD BYRD

$\text{♩} = \text{ca. 112 (Latin)}$

Drums 4 add Bass 7 Trumpet f Am7b5

f (background) gradual decresc.

Fm7b5 Bb7 1. Ebmaj7 2. Ebmaj7

Drums 2 3 break

f Am7b5 D7

($\text{♩} = \text{ca. 204}$) swing

Gm7b5 C7 Fm7b5 Bb7[†]

1. Ebmaj7 break 2. Ebmaj7 Bass solo Bbm7 Eb7 2

Trumpet pp Tenor - on D.S. only -

Cm7 F7 Cm7 F7 Bb7 Am7b5

Trumpet Tenor

D7 Gm7b5 C7 Fm7b5 Bb7[†]

Ebmaj7 Tenor Solo Am7b5 D7 Gm7b5 C7

f [Am7b5][Am(maj7) Am7 D7] (9) [Gm7b5 C7]

* Trumpet melody continues on page 20.

** The melodic material in measure 4 of (A) (including the pick-up) is quite freely interpreted throughout the recording.

† Used for simplicity throughout. The pianist creates a richer texture which could be thought of as Bb7(^b13) Gb/Bb7, or Bb7(#5). A #9, a b9, and a #5 (or b13) are found in the melody.

†† Harmony note. Melody note: F.

5 Fm7b5 Bb7 Ebmaj7 Am7b5 D7
 (11) 3 [Fm9b5 Bb9]

11 Gm7b5 C7 Fm7b5 Bb7 Ebmaj7
 [Gm7b5 C7] Fm7b5] (b5) (9)

17 Bbm7 Eb7 Bbm7 Eb7 Abmaj7 Cm7 F7
 (13) [C7] (9) (11)

23 Cm7 F7 Bb7 Am7b5 D7 Gm7b5
 (9)

28 C7 Fm7b5 Bb7 Ebmaj7 1 Trumpet chorus
 [Gm7b5 C7] [Fm7b5(11)] *mf*

1 Guitar chorus 1 Trumpet chorus 1 Bass chorus 1 Piano chorus 16 8 7
 (B)

break D.S. al Φ
f 3

Latin Ebmaj7 Drums 8 add Bass 7

Trumpet *f* Am7b5 D7 Gm7b5 C7 Fm7b5 Bb7
gradual decresc.

1. Ebmaj7 2. Ebmaj7

p *pp* *fade out*

Omicron

Trumpet Melody

DONALD BYRD

Drums 4 add Bass 7

f (freely)

1. 2.

E^b maj7

2 *to 4 measures before (see page 18)*

* On the recording, Donald Byrd plays two D's the first time through.

Moment's Notice

Trumpet Melody

JOHN COLTRANE

mf

1.

2.

6 10 2

break

to Solos

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Blue Train

Trumpet: melody and harmony
 Tenor: melody
 Trombone: melody and harmony

Form:

	melody	chorus
(blues)	12	12

JOHN COLTRANE

Bb13(#11)

$\text{♩} = \text{ca. } 148$

(A) F7(#9)

mf

F7(#9) **C7(#9)** **1. F7(#9)**

2. F7(#9) **Tenor Solo** **1. F7** **Bb7** **F7**

f — this also has a C minor flavor —

Bb7 (13) **F7**

— this also has an F minor flavor —

Gm7 **C7** **(#9) (b9)** **F7**

[Bbm7 Eb13(#11)] **[Gm7 C7 Gm7 C7]**

(C7)** **2. F7** **Bb7**

F] **(9)**

F7 **Bb7**

(m3) **(9)**

* Notice how Coltrane uses this interval in developing his solo in the first chorus.

** V7, often implied in the last measure of the blues.

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18 (m3) F7 (maj7) [F#dim7]

21 Gm7 C7 F7 [Gm7] C7]

24 (C7) F7 Bb7 (#11) F7 (9) (11) (13) [F] [Bdim7] [Cm11]

28 Bb7 F7 (b9) (#11) F7 (9) (11) (13) [Eb9] [Ab9(13)] [Bdim7] (maj7)

32 Gm7 C7 (11) (9) [Gm7] C7b9 [Am7] Abm7]

35 F7 (C7) F7 4 [Fmaj7] Gm7 C Gm7 C7]

38 Bb7 F7 (9) (m3) [Cm7] F7 F#m7 B7]

41 Bb7 F7 (13) (m3) (maj7) [Fm7] Bb7]

* Drums start double-time feel.

44 *Gm7* *C7*
[*Am7* *Abm7* *Gm7*] [*Gm7* *C#m7* *F#7*]

47 *F7* *(C7)* *F7*
[*F7*] [*Cm7* *F*]

50 *Bb7* *F7*
3 (9) (m3) [*F7#5*]

53 *Bb7* *F7*
Bb7] (9) (11) (13) (#11) (maj7)

56 *Gm7* *C7*
[*C7* *F7* *Db*] (9) [*Bbm9* *Eb7*]

59 *F7* *(C7)* *F7*
(9) (m3) (b9) (m3)

62 *Bb7* *F7*
(9) (m3) (m3) (maj3) (m3) (#5) (b9) [*F#m7* *B9*]

65 *Bb7* *F7*
3 (9) (11) (13) (9) (m3)

* gliss sound

** Back to straight 4 in the Drums. Trumpet and Trombone play a repeating 4 measure figure for two choruses behind the solo.

68 $Gm7$ $C7$
 $[Am7]$ $Abm7$ $Gm7$ $C7$ $Gm9$ $C7\#5$

71 $F7$ $(C7)$ $(\#9)(b9)$ $(\#5)(\#11)$ $F7$
 F Gb G Ab Gb
 $[Gb13(\#11)]$

74 $Bb7$ $F7$ $(\#5)(b9)$ $(b9)$ $(\#5)$
 $(m3)$ (9) $[F\#m7]$

77 $Bb7$ $F7$
 $Fm7$ $Bb7$ $(b9)$ (3) (9) (3) $[Fmaj9]$ Gm

80 $Gm7$ $C7$
 Am Abm $[C7]$ $(m3)$ $[Bb7]$

83 $F7$ $(C7)$ $F7$ $Bb7$
 (3) (9) $[Gm7]$ $C7\#5$ (8)

87 $F7$ $Bb7$
 (3) (9)

91 $F7$ $Gm7$
 $[Am7]$ $Abm11$ $(9)(11)$

94

C7 (m3) (11) (m3) (b9) [G \flat F Gm7 C7

F7 (C7)

1 F7

Trumpet solo 11 4 more Trumpet choruses 3 Trombone choruses 4 11

F]

background behind Trombone solo

5 F7 B \flat 7 F7

p

B \flat 7 F7 Gm7

p

C7 F7 2 6 Piano choruses 1 Bass choruses 12 2 11

p

(A) F7(#9) B \flat 13(#11)

mf

F7(#9) C7(#9)

1. F7(#9) 2. F7(#9) freely (9) (#11) (13)

Transcribed by Don Sickler
Edited by Bobby Porcelli

Moment's Notice

Trumpet: melody and harmony (see page 20)
 Tenor: melody (introduction)
 harmony and melody
 Trombone: harmony

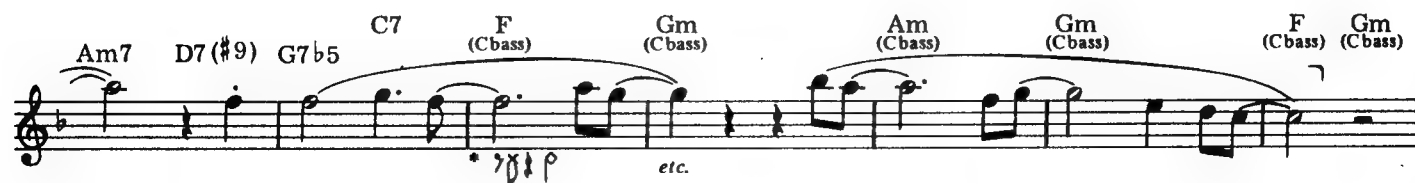
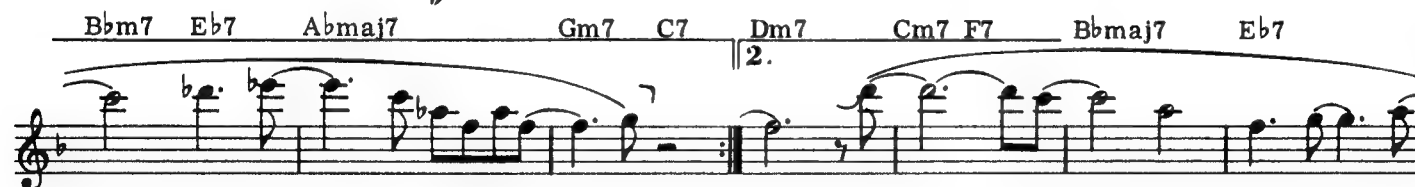
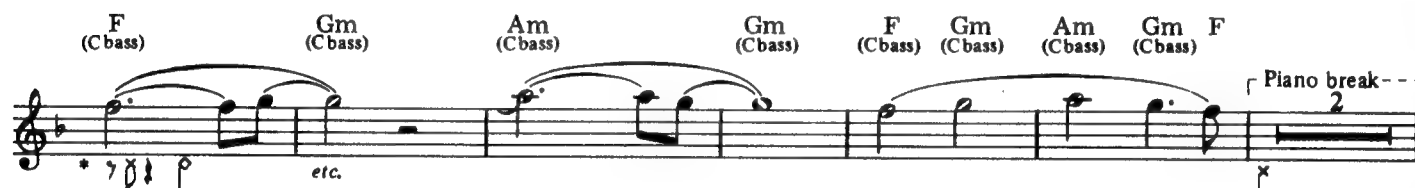
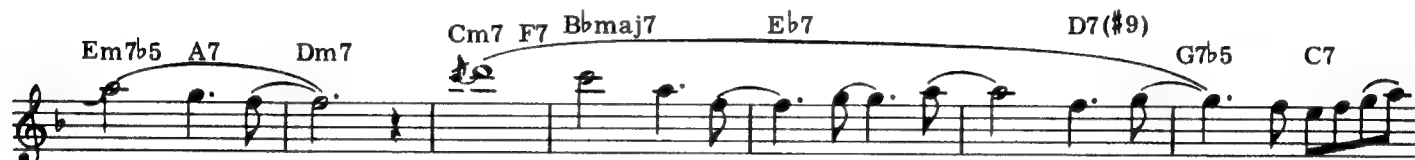
♩ = ca. 240

Form: (AA') || 20 | 2 | 16 | 20 | 2 ||
 melody
 intro. break
 chorus
 break

JOHN COLTRANE

Introduction

F#m7 B7 Gm7 C7 Fmaj7 Bbm7 Eb7 Em7 A7 Fm7 Bb7 Ebmaj7



* one measure repeating pedal point figure (played in every chorus)

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Am (Cbass) Gm (Cbass) —break— F Tenor choruses F#m7 B7 Gm7 C7

3 Fmaj7 Bbm7 Eb7 Em7 A7 Fm7 Bbm7 Ebmaj7

8 Em7 A7 Dm7 Cm7 F7 Bbmaj7 Eb7

13 Am7 D7 (#9) Bbm7 Eb7 (11) (9) Abmaj7 Gm7 C7 F#m7 B7 (9) (11)

[Fmaj7] [Bbm7] (m7) [Fm] [F#m7]

18 Gm7 C7 Fmaj7 Bbm7 Eb7 (11) (9) Em7 A7

(#5) (9) (9) (11) [Bbm7]

22 Fm7 Bbm7 Ebmaj7 Em7 A7 Dm7

(b9) [F9(13)]

26 Cm7 (9) (11) F7 Bbmaj7 Eb7 Am7 D7

(#5) (9) (13) (#11) [F]

30 G7b5 C7 F (Cbass) Gm (Cbass) Am (Cbass) Gm (Cbass)

[Gm7] (#5) (11) (9)

35 F (Cbass) Gm (Cbass) Am (Cbass) Gm (Cbass) —break— F F#m7 B7

[Gm7 C7] [F#m7 B7]

40 Gm7 C7 Fmaj7 Bbm7 Eb7 Em7 A7 (13) (11) (9)

(#5) (9) (11) (13) (#11) (9) [Em9]

44 Fm7 Bbm7 Ebmaj7 Em7 A7 Dm7

(b9) [G7 Fdim7] (b9)

48 Cm7 F7 Bbmaj7 Eb7 Am7 D7 Bbm7 Eb7

(9) (11) [F11] [Cm7] [Eb9] (13) (9) [F] (13)

53 Abmaj7 Gm7 C7 F#m7 B7 Gm7 C7

[Dbmaj7] (9) (#5) (13)

57 Fmaj7 Bbm7 Eb7 Em7 A7 Fm7 Bbm7

(13) (#11) (11) (9) [Fmaj9 Bbm7] (9) (5)

61 Ebmaj7 Em7 A7 Dm7 Cm7 F7

(6) [Eb6] [Em7(b9)] A7 Dm [F7] (13)

65 Bbmaj7 Eb7 Am7 D7 G7b5 C7 F (Cbass)

(13) (#11) [F] (13)

70 Gm (Cbass) Am (Cbass) Gm (Cbass) F (Cbass) Gm (Cbass)

— derived from a diminished scale —

74 Am (Cbass) Gm (Cbass) F break F#m7 B7

[C7(#9)]

78 Gm7 (11) C7 Fmaj7 Bbm7 Eb7 (11) (9) Em7 A7

[C7] [Bbm7]

82 Fm7 Bb7 Abmaj7 Em7 A7 Dm7

86 Cm7 F7 Bbmaj7 Eb7 Am7 D7 Bbm7 Eb7

[F]

91 Abmaj7 Gm7 C7 F#m7 B7 Gm7 C7

[Db] [F#m7]

95 Fmaj7 Bbm7 (13) (#11) Eb7 (11) (9) Em7 A7 Fm7 Bb7

[Fmaj7 Bbm7]

99 Ebmaj7 Em7 A7 Dm7 Cm7 F7 Bbmaj7

104 $E\flat 7$ $Am 7$ $D 7$ $G 7\flat 5$ $C 7$ F (Cbass) Gm (Cbass)

(13) (#11) [F] (#5)

109 Am (Cbass) Gm (Cbass) F (Cbass) Gm (Cbass) Am (Cbass) Gm (Cbass) F Trombone break - - - -

[Gm7 C]

2 Trombone choruses 3 16 20 Trumpet break - 2 2 Trompet choruses 3 16 20 Bass break - 2

1 Bass chorus 16 20 Piano break - - - 2 2 Piano choruses A $F\sharp m 7$ $B 7$ $Gm 7$ $C 7$

mf harmony

$Fmaj 7$ $Bbm 7$ $E\flat 7$ $Em 7$ $A 7$ $Fm 7$ $B\flat 7$ $E\flat maj 7$ $Em 7$ $A 7$

mf melody

1. $Dm 7$ $Cm 7$ $F 7$ $Bbmaj 7$ $E\flat 7$ $Am 7$ $D 7$ $Bbm 7$ $E\flat 7$

2. $Abmaj 7$ $Gm 7$ $C 7$ $Dm 7$ $Cm 7$ $F 7$ $Bbmaj 7$ $E\flat 7$ $Am 7$ $D 7$

$G 7\flat 5$ $C 7$ F (Cbass) Gm (Cbass) Am (Cbass) Gm (Cbass) F (Cbass) Gm (Cbass) Am (Cbass) Gm (Cbass) $F 7(\sharp 9)$

Transcribed by Don Sickler
 Edited by Bobby Porcelli

Locomotion

Trumpet: melody
 Tenor: melody in octaves
 Trombone: melody in octaves

Form:
 (AABA)
 blues with
 a bridge

melody
 8 4 8 8 4 ||
 Improvised
 chorus
 12 8 12 ||

♩ = ca. 264

Drum solo

JOHN COLTRANE

* Letter (A) is a blues.

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G7 (13) *mf* melody *mf* (A) C7

F7 C7 Solo Dm7 *f*

G7 (9) (11) C Tenor choruses C7 [Dm7] [F]

4 F7 C7 (b) Dm7 (maj7) (m7)

10 G7 (b) C C7 [Fmaj9] (#11) (13) (9) (#5)

15 Fm C7 F7 [F#dim7] C7 (b) (maj7)

20 Dm7 G7 C Bb7 (B) (#5)

26 A7 Ab7 [Fm7 Bb7] [Em Em(maj7) Em7 A7] [Eb7 Ab7]

68 Bb7 A7

[Fm7 Bb7] [Em9 A9]

73 Ab7 (13) G7 C7

[Ebm7 Ab7] [Dm7 G7] [Dm7 G7]

79 F7 C7

(9)

84 Dm7 G7 C

[A7] [Dm7 G7] [A7 Dm7 G7#5 C]

Trombone break - 8 2 Trombone choruses Trumpet break - 8 2 Trumpet choruses 1 Piano chorus 1 Drum chorus 12

(B) 8 11 (A) C7

mf

F7 C7 Dm7 G7

Solo *f* [G7#5] (11) (9) (b9) G7]

C (A) C7

[Am7 G7] melody *mf*

31 G7 (♯5) C7 (♭) (maj7) [Gm7]

38 F7 C7 3 (maj7) [A7]

41 Dm7 G7 C 3 [Dm7 G7]

46 Dm7 G7 [Gm 3 (maj7) C7♯5] [Cm7 F7 G7♯5]

51 C7 (♭9) Dm7 G7 (13) [A7(♭9)] [A7 Dm7 G7(13)]

56 C C7 (♭) Cmaj7 Dm G7 C♯m7 [Em7 A7(♭9) Dm7 G7]

60 (♯9) (♭9) F7 (13) (9) [Am7]

64 Dm7 G7 C 3 3 (9) G7 F♯7 F7 Em7 Dm7 G7♯5]

Lazy Bird

Trumpet: melody (see page 40)
 Tenor: harmony
 Trombone: harmony

Form: (AABA)
 intro: 8 8 8 8 8 8 8 8
 melody: 8 8 8 8 8 8 8 8
 last time: extended ending
 chorus: 8 8 8 8 8 8 8 8

$\text{♩} = \text{ca. } 252$

Piano solo

Trumpet melody

JOHN COLTRANE

A $\text{Bm}7$ $\text{E}7$ $\text{Dm}7$ $\text{G}7$ $\text{Gm}7$ $\text{C}7$

$\text{Fmaj}7$ $\text{Bm}7$ $\text{E}7$ 1. $\text{Amaj}7$ 2. $\text{Amaj}7$ $\text{Bm}7$ $\text{Cdim}7$

B $\text{C}\sharp\text{m}7$ $\text{F}\sharp7(\text{b}9)$ $\text{Bmaj}7$ $\text{Cm}7(11)$ $\text{F}7$ $\text{Bm}7$ $\text{E}7(\text{b}9)$

mp (background)

Trumpet melody

$\text{Amaj}7$ $\text{Bbm}7(11)$ $\text{Eb}9$ **A** $\text{Bm}7$ $\text{E}7$ $\text{Dm}7$ $\text{G}7$ $\text{Gm}7$ $\text{C}7$

$\text{Fmaj}7$ $\text{Bm}7$ $\text{E}7$ $\text{Amaj}7$

2 Trumpet choruses 2 Trombone choruses

Tenor Solo

1 $\text{Bm}7$ $\text{E}7$ $\text{Dm}7$ $\text{G}7$ $\text{Gm}7$ $\text{C}7$ $\text{Fmaj}7$

(13) (9) [$\text{Gm}7$ $\text{C}7\sharp5$]

$\text{Bm}7$ $\text{E}7$ $\text{Amaj}7$ $\text{Bbm}7$ $\text{Eb}7$ $\text{Bm}7$ $\text{E}7$ $\text{Dm}7$ $\text{G}7$

[$\text{Bm}7\text{b}5$] (9) [$\text{Bm}7$] [$\text{Dm}7$]

* Trumpet melody continues. See page 40.

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11 Gm7 C7 Fmaj7 Bm7 E7
 [Dm7] G7 C7 [Fmaj9] E7(b9)

15 Amaj7 Bm7 Cdim7 C#m7 F#7 Bmaj7
 (9)

20 Cm7 F7 Bm7 E7 Amaj7
 (11) (13) (9) [F7] [E7] [Bm7] E9(13) (9)

24 Bbm7 Eb7 Bm7 E7 Dm7 G7 Gm7
 (9) (11) [Bbm9] (9) [Bm7] [Dm7] G7

28 C7 Fmaj7 Bm7 E7 Amaj7
 [Gm9] C7#5 [Gm9] (9) [Bm7b5] (#9) passing

33 Bm7 E7 Dm7 G7 Gm7 C7
 [2] (9) [Dm7]

37 Fmaj7 Bm7 E7 Amaj7 Bbm7 Eb7
 [Fmaj7] (13) (9) (9) (11) [Bbm7]

41 Bm7 E7 Dm7 G7 Gm7 C7 Fmaj7
 (9) [Bm7] [Dm7] G7 (#5)

46 Bm7 E7 Amaj7 Bm7 Cdim7 C#m7 F#7
(b9) (b9) (9) [Amaj9] (13)

51 Bmaj7 Cm7 (11) (9) F7 Bm7 E7 Amaj7
(9) [Gm7 C7(13)] (11) (9)

56 Bbm7 Eb7 Bm7 E7 Dm7 G7 Gm7
(9) (11) [Bbm7] (13) (#11) (maj7)* 3

60 C7 Fmaj7 Bm7 E7 Amaj7
(#5) (b9) [E7] (b9)

64 Bm7 E7 Dm7 G7 Gm7 C7
[Bm7] (13) (#11) (maj7) [Gm7 C7]

69 Fmaj7 Bm7 E7 Amaj7 Bbm7 Eb7
(9) (b9) (b9) (9) (11) (9) (9)

73 Bm7 E7 (13) Dm7 G7 (9) Gm7 C7
(9) 3 [Bm7] [Dm7] [Gm7 C7]

77 Fmaj7 Bm7 E7 Amaj7 Bm7 Cdim7
(9) (b9) 3

* Probably best explained as a carry-over from the previous measure.

81 C#m7 F#7 Bmaj7 Cm7 *freely* F7

[F#7] 3 (13) [Cm7] F7]

85 Bm7 E7 Amaj7 Bbm7 Eb7

(9) (11) [Bm7] E7(13) E7#5] (9) (11) [Bbm7]

89 Bm7 E7 Dm7 G7 Gm7 C7

[Bm7] [Dm7]

93 Fmaj7 Bm7 (11) E7 Amaj7

(9) 3 [E7] (9) [Bbm9]

Piano chorus

Bm7 E7 31 1 more Piano chorus 1 Bass chorus 1 Drum chorus

Trumpet plays melody 8

C#m7 F#7(b9) Bmaj7 Cm7(11) F7

mp (background)

Bm7 E7(b9) Amaj7 Bbm7(11) Eb9

10

Amaj9 D7(b9) Gmaj7 C7(b9) F7 (B bass) Bbmaj9 Eb9(#11)

gradually rit.

drummer stops playing "time"

Transcribed by Don Sickler
Edited by Bobby Porcelli

A JOHN COLTRANE DISCOGRAPHY

Compiled by Frederic S. Silber

The problems in compiling a discography of John Coltrane's recordings are by no means slight. Recording dates are sometimes unavailable, other times unreliable. Records that he originally appeared on as a sideman have been re-released by labels seeking to capitalize on the Coltrane name. And more than a decade after his death unreleased material is still finding its way into various repackagings of his music. With these considerations in mind, the discography has been assembled in the following manner:

Year. The date refers to the year the material was *recorded*, not the year in which it was released. Since some of the LPs span more than one year, appropriate designations have been made (e.g., 1963-65).

Chronological Order. Within each year, the records have been arranged, as much as possible, in the order that they were recorded. It is impossible to be completely accurate in this area, since the amount of material recorded during any one session could fill half a dozen LPs, spread out in their release over several months, or even years, or an album could be comprised of material from several different recording sessions, separated by months at a time.

Title and Artist. Whenever possible, I have included the original album title and designated session leader, even though the same record may have been re-released several years later under a different title with Coltrane as the apparent leader.

Label and Number. Again, this refers to the original label and number whenever possible, even if the original record is no longer in print and has been superseded by a reissue. The only time reissues are listed is when there is previously unreleased material included on such albums (even if it amounts to only one alternate take unavailable elsewhere), and these listings are preceded by an asterisk (*). Reissues that cull material together from albums listed herein (e.g., "Miles Davis and John Coltrane Play Richard Rodgers") are not listed. Pirate albums on untrustworthy labels, usually made up of performances copied over the radio or unauthorized tapings of club dates, are not included for aesthetic as well as moral reasons.

It is the expressed hope that this discography is an accurate and complete history of the recording career of John Coltrane, with a minimum of repetition. One final note: not counting the first four sessions listed in the discography (on three of which he was an indistinguishable sideman in large orchestras), John Coltrane's recording career began properly in October, 1955, and continued without interruption until shortly before his death in 1967. In less than twelve years he created a wealth of material including over 100 recordings as a sideman and as a leader. This discography should not only demonstrate the prodigiousness of Coltrane's career, but also trace his growth and maturation as a musician and composer of the highest order.

DISCOGRAPHY/John Coltrane

- 1949-50** DIZZY GILLESPIE AND HIS ORCHESTRA/
Dizzy Gillespie
Capitol (78's)
- 1951** DIZZY GILLESPIE SEXTET/Dizzy Gillespie
DeeGee (78's)
- 1952** EARL BOSTIC AND HIS ORCHESTRA/
Earl Bostic
King (78's)
- 1954** USED TO BE DUKE/
Johnny Hodges and his Orchestra
Verve 8150
- 1955** MILES/Miles Davis
Prestige 7014
- 1955-56** *HIGH STEP/Paul Chambers & John Coltrane
Blue Note 451
- 1956** JAZZ IN TRANSITION/Paul Chambers
Transition 30
PAUL CHAMBERS/Paul Chambers
Jazz West 7
INFORMAL JAZZ/Elmo Hope
Prestige 7043
STEAMIN'/Miles Davis
Prestige 7200
RELAXIN'/Miles Davis
Prestige 7129
WORKIN'/Miles Davis
Prestige 7166
MILES DAVIS PLAYS JAZZ CLASSICS/
Miles Davis
Prestige 7373
TENOR MADNESS/Sonny Rollins
Prestige 7047
WHAT IS JAZZ?/Leonard Bernstein
Columbia 919
'ROUND ABOUT MIDNIGHT/Miles Davis
Columbia 8649
FOUR TENOR SAXES—TENOR CONCLAVE/
John Coltrane, Al Cohn, Hank Mobley,
Zoot Sims
Prestige 7074
WHIMS OF CHAMBERS/Paul Chambers
Blue Note 1534
MILES DAVIS AND THE MODERN JAZZ
GIANTS/Miles Davis
Prestige 7150
COOKIN'/Miles Davis
Prestige 7094
MATING CALL/Tadd Dameron
Prestige 7070
- 1957** INTERPLAY FOR TWO TRUMPETS
AND TWO TENORS/Webster Young,
Idrees Sulieman, Bobby Jasper,
John Coltrane
Prestige 7341
A BLOWING SESSION/Johnny Griffin
Blue Note 1559
THELONIOUS MONK WITH JOHN
COLTRANE/Thelonious Monk &
John Coltrane
Jazzland 46
MONK'S MUSIC/Thelonious Monk
Riverside 242
THELONIOUS HIMSELF/Thelonious Monk
Riverside 235
*MONK/TRANE/Thelonious Monk &
John Coltrane
Milestone 47011
THE CATS/(no specified leader)
New Jazz 8217
MAL 2/Mal Waldron
Prestige 7111
- WHEELIN' AND DEALIN'/Mal Waldron
Prestige 7131
DAKAR/Cecil Payne
Prestige 7280
JOHN COLTRANE—PAUL QUINCHETTE
QUINTET/John Coltrane & Paul
Quinchette
Prestige 7158
COLTRANE/John Coltrane
Prestige 7105
TRANEING IN/John Coltrane
Prestige 7123
BLUE TRAIN/John Coltrane
Blue Note 1577
THE DEALERS/Mal Waldron &
John Coltrane
Status 8316
SONNY'S CRIB/Sonny Clark
Blue Note 1576
WINNER'S CIRCLE/Donald Byrd
Bethlehem 6024
ALL MORNING LONG/Red Garland
Prestige 7130
SOUL JUNCTION/Red Garland
Prestige 7181
HIGH PRESSURE/Red Garland
Prestige 7209
DIG IT/Red Garland
Prestige 7229
THE RAY DRAPER QUINTET
FEATURING JOHN COLTRANE/
Ray Draper
New Jazz 8228
ART BLAKEY BIG BAND/Art Blakey
Bethlehem 6027
- 1957-58** LUSH LIFE/John Coltrane
Prestige 7188
- 1958** GROOVE BLUES/Gene Ammons and his
All Stars
Prestige 7201
THE BIG SOUND/Gene Ammons and his
All Stars
Prestige 7132
THE BELIEVER/John Coltrane
Prestige 7292
THE LAST TRANE/John Coltrane
Prestige 7378
SOULTRANE/John Coltrane
Prestige 7142
KENNY BURRELL WITH JOHN COLTRANE/
Kenny Burrell & John Coltrane
New Jazz 8276
MAINSTREAM 1958/Wilbur Harden Quintet
Savoy 12127
*COUNTDOWN/John Coltrane & Wilbur Harden
Savoy 2203
SETTIN' THE PACE/John Coltrane
Prestige 7213
MILESTONES/Miles Davis
Columbia 9428
JAZZ AT THE PLAZA, Vol. 1/Miles Davis
Columbia 32470
BLACK PEARLS/John Coltrane
Prestige 7316
JAZZ TRACK/Miles Davis
Columbia 1268
LEGRAND JAZZ/Michel Legrand
Columbia 8079
MILES AND MONK AT NEWPORT/
Miles Davis & Thelonious Monk
Columbia 8978
STARDUST/John Coltrane
Prestige 7268
STANDARD COLTRANE/John Coltrane
Prestige 7243
BAHIA/John Coltrane
Prestige 7353

- JAZZ WAY OUT/Wilbur Harden**
Savoy 13004
- *DIAL AFRICA/John Coltrane & Wilbur Harden**
Savoy 1110
- TANGANYIKA STRUT/Wilbur Harden**
Savoy 13005
- NEW YORK, N.Y./George Russell**
Decca 9216
- HARD DRIVIN' JAZZ/Cecil Taylor**
United Artists 5014
- TUBA JAZZ/Ray Draper**
Jubilee 1090
- 1959 BAGS AND TRANE/Milt Jackson & John Coltrane**
Atlantic 1368
- CANNONBALL ADDERLEY QUINTET IN CHICAGO/Cannonball Adderley**
Mercury 20449
- KIND OF BLUE/Miles Davis**
Columbia 8163
- GIANT STEPS/John Coltrane**
Atlantic 1311
- 1959-60 COLTRANE JAZZ/John Coltrane**
Atlantic 1354
- THE COLTRANE LEGACY/John Coltrane**
Atlantic 1553
- 1960 ECHOES OF AN ERA/John Coltrane**
Roulette 120
- THE AVANT-GARDE/John Coltrane & Don Cherry**
Atlantic 1451
- MY FAVORITE THINGS/John Coltrane**
Atlantic 1361
- COLTRANE PLAYS THE BLUES/John Coltrane**
Atlantic 1382
- COLTRANE'S SOUND/John Coltrane**
Atlantic 1419
- ALTERNATE TAKES/John Coltrane**
Atlantic 1668
- 1961 SOMEDAY MY PRINCE WILL COME/Miles Davis**
Columbia 8456
- AFRICA/BRASS/John Coltrane**
Impulse 6
- THE AFRICA BRASS SESSIONS, Vol. 2/John Coltrane**
Impulse 9273
- OLÉ COLTRANE/John Coltrane**
Atlantic 1373
- COLTRANE "LIVE" AT THE VILLAGE VANGUARD/John Coltrane**
Impulse 10
- THE OTHER VILLAGE VANGUARD TAPES/John Coltrane**
Impulse 9325
- TRANE'S MODES—THE MASTERY OF JOHN COLTRANE, Vol. 4/John Coltrane**
Impulse 9361
- 1961-62 BALLADS/John Coltrane**
Impulse 32
- 1961-63 IMPRESSIONS/John Coltrane**
Impulse 42
- 1962 COLTRANE/John Coltrane**
Impulse 21
- AFRO BLUE IMPRESSIONS/John Coltrane**
Pablo Live 2620 101
- DUKE ELLINGTON AND JOHN COLTRANE/Duke Ellington & John Coltrane**
Impulse 30
- THE DEFINITIVE JAZZ SCENE, Vol. 1/Various Artists**
Impulse 99
- 1963 JOHN COLTRANE WITH JOHNNY HARTMAN/John Coltrane & Johnny Hartman**
Impulse 40
- THE DEFINITIVE JAZZ SCENE, Vol. 3/Various Artists**
Impulse 9101
- THE DEFINITIVE JAZZ SCENE, Vol. 2/Various Artists**
Impulse 100
- COLTRANE "LIVE" AT BIRDLAND/John Coltrane**
Impulse 50
- 1963-65 *TO THE BEAT OF A DIFFERENT DRUM—THE MASTERY OF JOHN COLTRANE, Vol. 2/John Coltrane**
Impulse 9346
- SELFLESSNESS/John Coltrane**
Impulse 9161
- 1964 CRESCENT/John Coltrane**
Impulse 66
- A LOVE SUPREME/John Coltrane**
Impulse 77
- 1965 *FEELIN' GOOD—THE MASTERY OF JOHN COLTRANE, Vol. 1/John Coltrane**
Impulse 9345
- THE JOHN COLTRANE QUARTET PLAYS/John Coltrane**
Impulse 85
- THE NEW WAVE IN JAZZ/Various Artists**
Impulse 90
- TRANSITION/John Coltrane**
Impulse 9195
- KULU SE MAMA/John Coltrane**
Impulse 9106
- ASCENSION/John Coltrane**
Impulse 95
- NEW THING AT NEWPORT/John Coltrane & Archie Shepp**
Impulse 94
- FIRST MEDITATIONS (FOR QUARTET)/John Coltrane**
Impulse 9332
- SUN SHIP/John Coltrane**
Impulse 9211
- LIVE IN SEATTLE/John Coltrane & Pharoah Sanders**
Impulse 9202
- OM/John Coltrane**
Impulse 9140
- MEDITATIONS/John Coltrane**
Impulse 9110
- 1965-66 INFINITY/John Coltrane**
Impulse 9225
- 1966 COSMIC MUSIC/John Coltrane & Alice Coltrane**
Impulse 9148
- "LIVE" AT THE VILLAGE VANGUARD AGAIN/John Coltrane**
Impulse 9124
- CONCERT IN JAPAN/John Coltrane**
Impulse 9246
- 1967 EXPRESSION/John Coltrane**
Impulse 9120
- INTERSTELLAR SPACE/John Coltrane**
Impulse 9277
- *JUPITER VARIATIONS—THE MASTERY OF JOHN COLTRANE, Vol. 3/John Coltrane**
Impulse 9360